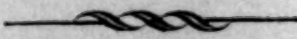
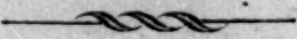


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AN
ANALYSIS
OF THE
GREEK METRES,
FOR THE USE OF
STUDENTS AT THE UNIVERSITIES.

——
THIRD EDITION.
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K
Seale (J. B.)

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T O

EDWARD FINCH HATTON, Esq;

THIS

ANALYSIS

IS ADDRESSED

WITH SENTIMENTS OF THE TRUEST REGARD

BY HIS SINCERE FRIEND,

JOHN BARLOW SEALE.

Cum quidam à me familiariter postularent ut aliquid de *Matris* componerem, diu sum equidem reluctatus; quod auctores utriusque linguae clarissimos non ignorabam multa, quæ ad hoc opus pertinerent, diligentissimè scripta posteris reliquisse. Sed quæ ego ex causâ faciliorem mihi veniam meæ deprecationis arbitrabar fore, hæc accendebantur illi magis, quod inter diversas opiniones priorum, et quasdam etiam inter se contrarias, difficilis esset electio: ut mihi si non inveniendi nova, at certè judicandi de veteribus injungere laborem non injustè viderentur.

QUINT.

ADVERTISEMENT.

THE following pages are the substance of a Lecture occasionally read to the young Gentlemen of CHRIST COLLEGE in the first Term, being designed as a supplement to the Elementary Rules of Greek Prosody.

It has been a frequent subject of complaint, that the books already written on this branch of Grammar are wanting in didactic perspicuity, and are rather calculated to establish the Proficient, than to assist the Learner. I except not Morell's Thesaurus itself, to which it has been almost universally objected, that the quantities of words are not *marked*, and that several references are made to the most difficult species of Verse. This objection, frivolous as it may seem, ought surely to be regarded by those who consult the improvement of young Scholars to whom the subject

subject of Greek Quantity is new, and who are entirely unprepared to scan the verse to which they are referred. For though an useful treatise on Greek Prosody is prefixed to the Thesaurus, yet that treatise, from the *manner* and *number* of it's rules and instances, appears formidable to all but the Great Schools, and is for that reason, among others, too often overlooked.

Hephæstion and Terentianus Maurus, to whose authority so just a deference is paid by other writers, are confessedly placed out of the reach of beginners,—the one from it's being written in Greek—the other from the abstruseness of it's style. These considerations, concurring with the desire of several respectable Masters of Schools, have induced me to print this Analysis; and I hope that the plain and compendious form, in which the rules are here exhibited, may prepare the way to more difficult treatises, and facilitate the progress of Classical Students in general, as much as it has produced this effect where I am more immediately concerned.

As

As an Appendix to this third Edition, I have subjoined the Metres of Horace, at the desire of a judicious and learned friend, who presides in one of the first Seminaries of the kingdom.

TABLE OF FEET.

IAMBUS	υ -	Θῦν.
TROCHEE	- υ	Σῶμα.
TRIBRACH	υ υ υ	Ἐθιτό.
SPONDEE	- -	Θῦμα.
DACTYL	- υ υ	Ἐπιπί.
ANAPÆST	υ υ -	Μίγαλπν.
PÆON primus	- υ υ υ	Χαλκοδίτα.
PÆON secundus	υ - υ υ	Ἐπώνυμι.
PÆON tertius	υ υ - υ	Τίλισαντα.
PÆON quartus	υ υ υ -	Θιόγινης.
CHORIAMBUS	- υ υ -	Ἡμιτίρω.
ANTISPASTUS	υ - - υ	Χολωθέντα.
IONICUS a majore	- - υ υ	Κοσμῆτορι.
IONICUS a minore	υ υ - -	Βροτόλοιγών.
EPITRITUS primus	υ - - -	Ἀνικῆτων.
EPITRITUS secundus	- υ - -	Εὐρέθεντων.
EPITRITUS tertius	- - υ -	Σωτηρίας.
EPITRITUS quartus	- - - υ	Φωνήσας.

Others less in use, are;

Pyrrichius	υ υ	Τάδε.
Proceleusmaticus	υ υ υ υ	Βαθύκομα.
Amphibrachys	υ - υ	Ἐλυσέ.
Creticus	- υ -	Εὐρέθη.
Bacchius	υ - -	Χαλινώ.
Antibacchius	- - υ	Ἐλθόντα.
Molossus	- - -	Ὀφθαλμῶς.

INTRODUCTION.

PART I.

METRE "is "an arrangement of Syllables and Feet according to certain Rules." In this abstract and general sense it comprehends indiscriminately either an entire Verse, a part of a Verse, or any number of Verses. But "*a Metre*" in a specific sense means "a combination of *two*^b Feet," and sometimes only *one*^c Foot.

In the first sense Metre is divided into nine Species. 1. IAMBIC. 2. TROCHAIC. 3. ANAPÆSTIC. 4. DACTYLIC. 5. CHORIAMBIC. 6. ANTISPASTIC.

^a The distinction between Rhythm and Metre is this:

Rhythm respects the *time* only. And is a general name expressing the proportion that subsists between the parts of time employed in the pronunciation of different feet; the least division of which is that, which is employed in the pronunciation of a short Syllable. The Term is sometimes used in a more comprehensive sense, and is synonymous with *Harmony*.

Metre respects both the *time* and *order* of the Syllables. The Rhythm of a Dactyl and Anapæst is the same; the Metre different. The distinction is similar to that of Combinations and Permutations in Arithmetic.

^b Two feet were assigned to a Metre, because in the Greek Theatre, the person, whose office it was to beat time, raised his foot only *once* while the Actor pronounced *two* feet.

^c In Dactylic Metre, and in the Metres composed of Double Feet. Sect. 4, 5 ... 9.

ANTISPASTIC. 7. IONIC A MAJORE. 8. IONIC
A MINORE. 9. PÆONIC.

Each species derives it's name from the *foot* that *prevails*^d in it. But *other* feet, besides that from which the species is denominated, are admissible under certain restrictions (to be mentioned hereafter) and in the knowledge of these principally consists the Art of Scanning. It is not however sufficient merely to know to which of these species a Verse is to be referred, but the Student must also examine *how many* feet, or how many *pairs of feet*, or *Metres* are to be found in it. He will then be able to annex another name according to the *number* of these Metres, and will call it either MONOMETER—DIMETER—TRIMETER—TETRAMETER—PENTAMETER—OR HEXAMETER.

Lastly, he will once more examine whether the Verse, *with respect to the Metres*, be complete, deficient, or redundant; and will accordingly pronounce it either

1. ACATALECTIC.

2. { CATALECTIC, if wanting one Syllable.
BRACHYCATALECTIC, if wanting one whole
Foot, or half a Metre.

3. HYPERCATALECTIC.

Hence the *complete* name of every verse necessarily consists of *three* terms,—the first referring to the *Species*,—the second to the *Number* of Metres,—the third to the *Apothefis*, or *Ending*. This is the

^d Or of which at first perhaps it was entirely composed; until writers introduced other feet for a reason similar to that which occasioned the introduction of a Spondee into the Iambic Verse.

the scientific method of the old Grammarians. And the knowing how to apply these terms to any Verse* that presents itself, necessarily includes the subordinate knowledge of every foot, which may be afterwards mentioned or not, at pleasure. It is rather unusual to mention them, except in cases of difficulty, or when the Poet seems to deviate from rule.

Schmidius and Triclinius, in their Analysis of the Metres of Pindar and Sophocles, frequently recite first the general name, consisting of the *three terms* abovementioned, and then subjoin the particular feet.

* When different Metres are intermixed, as in the Choral Odes of the Greek Tragedians, each Verse must be scanned separately.

In a *System*, or Collection of Verses of one and the same Species, it is sufficient to mention the *general name* once for all.

When there is a Recurrency of Verses of different kinds combined together, (as in the Alcaic Odes of Horace) the law of variation must be premised.

P A R T II.

THE two last terms of the general name are reduced to one for the sake of brevity in particular cases. 1. Where a Verse of a given species consists of two feet and a half, it is called a *Penthemimer*^f. 2. When it consists of three and a half, an *Hepthhemimer*^g. 3. When it consists of one whole Metre and a half, it is called *Hemiholius*^h, which would be, at length, Dimeter Brachycatalecticⁱ.

It would exceed the compass of my design to enumerate the various names of Verses (besides those already described) which have been occasionally adopted by the writers of Greek Prosody. I shall therefore now proceed to explain, as concisely as I can, the rules belonging to each of the nine species^k.

N. The

^f As consisting of five half feet.

^g As consisting of seven half feet.

^h As being the half of a whole Trimeter.

ⁱ To these we may add, that the last Metre of a catalectic Verse, especially in Trochaics and Iambics, is called *Κατακλις*.

^k But it may not be improper to observe, that the causes which have given rise to other names instead of the proper name of the species, are chiefly these :

1. The Invention, or frequent Use, of any species by a particular Poet; in which case the general name is superseded by an *Adjective* derived from some such names as the following :
Asclepiades — *Glycon* — *Alcaeus* — *Sappho* — *Phalæcus* — *Sotades* —
Archilochus

N. The respective situation of each Foot in a Verse is called it's *place*.

Hephæstion sometimes describes the outlines of a Verse by a simple reference to the Quantity and Place, thus :

Φαίνεται μοι χεῖνος ἴσως θείῳσιν

Jam fatis terris nivis atque diræ.

βαββ . βααβ . αβα.

Others thus :

- υ - -, - υ υ -, υ - υ.

Or thus :

Epitr. 2^{du}.—Choriamb.—Iamb. Syz. Cat.

N. B. The last Syllable of a Verse is considered as common, except it be Anapæstic¹.

Archilochus—Alcman—Pherocrates—Anacreon—Aristophanes—Euripides, &c.

2. It's being used in some particular civil or religious ceremony.

3. Or having been appropriated to some particular subject or sentiment.

Profodiæus is an instance of the second kind, and *Paræmiæus* of the third.

Καλεῖται Προσοδιακόν, ὅτι ἐν ταῖς ἑορταῖς, ἐν αἷς προσοδοὶ γίνοντο, τοῖσι τοῖσι μετρικοῖς ἐχρῶντο.

Καλεῖται δὲ Παροιμιακόν, διὰ τὸ πολλὰς παροιμίας τῷ ποιῶνι μετρεῖν γινώσκειν. Triclin.

¹ Ultima nil refert, qualis sit Syllaba versûs. Busby.

C H A P. I.

S E C T. I.

I A M B I C M E T R E.

AN Iambic Verse admits in the *first*, *third* and *fifth* place an *Iambus* and a *Spondee*.

In the *second*, *fourth* and *sixth*, an *Iambus* only.

Var. 1. The Iambus in the *odd* places may be resolved into a *Tribrach*. The Spondee into a *Daetyl* or *Anapæst*.

Var. 2. The Iambus in the *even* places (except the last) may be resolved into a *Tribrach*. An *Anapæst* is substituted for it^m in the case of a *Proper Name* onlyⁿ.

Observe however that 1. A *Daetyl* should be avoided in *quintâ fede*. And 2. Resolved Feet should not concur.

I A M B I C

^m Μένελάω· Ἐλένην ὃ δὲ Κλυταίμνης-εἰς λείχῃς.

Κομίζει σαυτήν, Ἀντίγονῃ, δομῶν εἶσω——Eurip.

Μαλίσ-α Φοίβῳ Τειρεσίᾳν παρ' ἑ τὶς ἀν——

Τὰς πάνθ' ὀρώσας Εὐμεινίδαε σγ' ἐνθαδ' ὦν——Soph.

ⁿ The irregular Iambics of Aristophanes admit an *Anapæst* in the even places, where there is no proper name. In the Tragic Poets this licence is seldom used. The following verse of Sophocles

Ελὺ | σὲ γὰρ αἰ | νον ἀχος | ἀπ' οἴμου | αὐτῶν | Ἀρης.
Soph. Aj. 716.

is easily altered by writing *ελυσσιν*, and omitting *γας*. And most others with the same facility.

IAMBIC SYSTEMS.

DIM. CAT.

Ου μοι μελει Γυγαῶ
 Τῶ Σαρδῶν ἀνακτος·
 Οὐδ' αἰρεει με χρυσος,
 Ουδε φθονῶ τυραννοῖς.
 Ἐμοι μελει μυροῖσι
 Καταβρεχεῖν ὑψηλὴν·
 Ἐμοι μελει ροδοῖσι
 Κατασπείν καρηνά.
 Τὸ σημερον μελει μοι,
 Τὸ δ' αὐριον τις οἶδεν;

Beginning with an Anapæst.

Ἀπολοιτο πρῶτος αὐτος
 Ὁ του ἀργυρου Φιλησας.
 Δια τῆτον ἢ ἀδελφος,
 Δια τῆτον ἢ τοκῆς·
 Πολεμοι, φονοι δὲ αὐτον.
 Τὸ δε χειρον, ολλυμεσθα
 Δια τῆτον οἱ φίλωντες.

Anacreon°.

TRIMETERS,

° The Iambic Scheme, which Professor Barnes has given in the Prolegomena to his Edition, containing some Irregularities, that occur in Anacreon, ought to be applied with caution in the composition of Anacreontics.

Pes Creticus, which is included in the Scheme, is certainly inadmissible in *primâ sede*.

TRIMETERS, or *Senarii*.

Εν παντι πρᾶγαι δ' εἰθ' ὀμιλίας κακῆς
 Κακίον ἔδει, καρπὸς ἢ κομισ-εῖος·
 Ἀτὴς ἀρῆρα θανάτου ἐκκαρπίζεται.
 Ἡ γὰρ ξυνείστας πλοίου εὐσεβὴς ἀνὴρ
 Ναυτῆσι θέρμοις καὶ πανηγυρῶ τιμῇ,
 Ὀλώλει ἀνδρῶν συνθεοπτύῳ γενεῇ·
 Ἡ ξυνπολίταις ἀνδράσι, δίκαιος ὢν,
 Ἐχθροῦς τε καὶ θεῶν ἀμνημοσι,
 Ταῦτα κυρσας ἐκδίκως ἀγρευματος,
 Πληγῆεις θεῶν μάστιγι παγκοίμῳ δαμῇ. *Æschyl.*

Optat quietem Pelopis infidus pater
 Egens benignæ Tantalus semper dapis;
 Optat Prometheus obligatus aliti:
 Optat supremo collocare Sisyphus
 In monte saxum; sed vetant leges Jovis.

Hor.

Trimeters and Dimeters alternate.

Ergo aut adultâ vitium propagine
 Altas maritat populos:
 Aut in reductâ valle mugientium
 Prospectat errantes greges:
 Inutilesque falce ramos amputans,
 Feliciores inferit. *Hor.*

S E C T.

S E C T. II.

TROCHAIC METRE.

A TROCHAIC Verse admits in the *odd* places a *Trochee* only^p. In the *even* places a *Trochee*^q, and a *Spondee*^r.

The *Trochee* may in any place be resolved into a *Tribrach*; and the *Spondee* into a *Dactyl* or *Anapæst*.

A

^q It is unnecessary to adduce the words of *Hephæstion* so often quoted by writers in this place. It is evidently his opinion, that a *Spondee* or *Dactyl* in the odd places is as much to be avoided in a *Trochaic*, as a *Spondee* or *Anapæst* in the even places of an *Iambic Verse*.

Some instances to the contrary may be found in *Aristophanes* and in *Seneca*. But these are only in long Verses. Hence *Dr. Busby*: “*Sappho et Phalecus pedibus cecinere Trochæis*,” referring (as it appears by the Scheme) to such Verses as these, having *Dactyls* in the odd places,

Jam sa | tis ter | ris NIVIS | atque | diræ.
FLUMINA | constite | rint a | cuto.

adds very properly, as a mark of their peculiarity, that such *Trochaics* were *de sua incude*, and not in the usual form.

^q Κεῖσεται τάλᾳς. Penthem. Soph. E. 248.

^r Μᾶτερ αἰσχροῦς ἱμᾶς

A. 174.

Non ebur neque aureum.

} Hephthem.

Ἡ λογῶ πῶ | ρεῖται.

B

A Dactyl in the odd places, occurs only in the case of a *Proper Name*.

Trochaic Verses are mostly *Catalectic*. A System of them generally consists of *Catalectic Tetrameters*: sometimes of *Dimeters Catalectic* and *Acatalectic* intermixed.

In *Tetrameters*, the *second*^a *Metre* should always end with a Word.

Ἕ Σὺ γόνον τ' ἐμῇ, Πύλα δ' ἦν τέ τ' ὅν ταδὲ ξὺν δρωῶντά μοι.
Eur. Or. 1566.

Ἕ Πρὸς δὲ μὺς εἰχόντα παῦσ' ἡ τῆς ἀρεῆς ὡτὰς γούς.
Eur. Ph. 1331.

^a The precept and example is given by *Terentianus* in the same Verses.

“ Finis ut *quarti* pedis

“ Nominis verbive sine comma primum clauderet.”

The same is confirmed by *Dawes* and *Morell*, who assert that the rule is invariably observed by the Tragic Poets.

An exception is made in favour of a *primitive*, and of *Propositions prefixed*.

Ἕ Ταῦτά μοι δὲ - πλὴ μέρϊμν' ἄ - Φρᾶς ὅς ἐστιν | ἐν Φρεσὶ.
Æschyl. Pers. 165.

TROCHAIC

TROCHAIC SYSTEMS.

D I M.

Πῶλε Θρηκίη, τί δὴ με
 Λοχὸν οἰμασί βλεπύσσα
 Νηλεὺς Φεύγεις, δοκεῖς δὲ
 Μῆδεν εἰδέναι σοφόν;
 Ἴσθι τοι, καλῶς μὲν ἂν τοι
 Τὸν χαλινὸν ἐμβαλοίμην,
 Ἡνίας δ' ἔχων, ἑρεφοίμην
 Ἀμφὶ τέρματα δρόμου·
 Νυνὲ λειμῶνας τέ βοσκέαι,
 Κῆφα τέ σκιρτώσα παίζεις
 Δέξιον γὰρ ἵπποπειρήν
 Οὐκ ἔχεις ἐπεμβατήν·

Anacr.

D I M. C A T.

Μῆδε τίς κίχλησκέτω
 Ἑμφορὰ τετυμμενός,
 Τὸτ' ἔπος θροῦμενός,
 ὦ Δικα,
 ὦ θρονοὶ τ' Ἑρινυῶν.
 Ταῦτα τίς ταχ' ἂν πάτηρ
 Ἡ τέκνῃ νεοπαθῆς
 Οἰκτὸν οἰκτίζαιτ'· ἐπεὶ—
 —δὴ τίττει δόμος Δικῆς.

Æschyl.

TETRAM. CAT.

Μητερ, ἡ λογὼν ἀγὼν ἐστ', ἀλλ' ἀναλωταὶ χρόνος
 Οὐν μεσῶ ματῆν, περαίνει δ' ἔδεν ἡ προθυμία·
 Οὐ γὰρ ἀν' ἑυμῶσαιμεν ἀλλῶς, ἢ πῶι τοῖς εἰρημενοῖς,
 Ὡς με σκηπτρῶν κρατῦντα, τῆσδ' ἀνὰ κτ' εἶναι χθονος.
 Τῶν μακρῶν δ' ἀπαλλαγείσα νυθετημάτων μ' ἐα.
 Καὶ σὺ τῶνδ' ἐξω κομίζῃ τειχιῶν, ἢ κατθανῇ.
 Eurip.

Artium parens et altrix Græca diligentia est :
 Literarum porro curam nulla gens attentius
 Repperit, polivit usque finem ad unguis ex-
 timum :
 Quod Latinus æmulando, nec fatis fidens sui,
 (Exitus nam nostra lingua non capit tam plu-
 rimos)
 Attamen fandi paravit non secundam copiam.
 Terentianus Maurus.

S E C T III.

ANAPÆSTIC METRE.

AN Anapæstic Verse, without *any** restriction of places[†], admits either an *Anapæst*[‡], *Spondee* or *Dactyl*.

Anapæstic Verses are sometimes *intermixed* with other species, but are oftener in a *detached System* by themselves.

A *System* is chiefly composed of *Dimeters*; and is most correct under the following circumstances :

1. When each *Foot*, or at least each *Syzygy*, ends with a Word[‡].

2. When

* Κατὰ πᾶσαν Χωρὰν. Heph.

† Except the Dimeter Catalectic, called *Paræmiacus*, which requires an Anapæst in the last place but one, and is incorrect, when a Spondee is found there.

‡ In some instances the *proper* foot is resolved into a Proceleusmatic.

‡ The *first* of the two following Verses is more correct than the *second*.

Ζεύς γὰρ μεγάλης γλώσσης κομπῆς
Ἐνὸπλος γὰρ ἐπ' αὐτὸν ἰπυθρῶσκις

2. When the *last Verse*^b but one of the System is *Monometer*^c *Acatalectic*; and the *last, Dimeter Catalectic*, with an *Anapæst* in the second Metre.

In a System, this peculiar property is to be observed: That the last Syllable of each Verse is *not common* (as in other species) but has it's Quantity subject to the same restrictions, as if the Foot, to which it belongs, occurred in any *other Place* of the Verse^d.

A Series therefore of Anapæstic Verses, consisting of one or more Sentences, is to be constructed, as if each Sentence was only a single Verse.

Hence,

^b ————— Ἐπ' ἀκρων ἤδη
Νίκην ὀρμῶντ' ἀλαλαῖαι.

^c The Monometer Acatalectic is called an *Anapæstic Base*. This is sometimes dispensed with in a System; the *Paræmiacus* rarely.

^d Ἡ πολλὰ βροτοῖς εἰς ἰδῶσι
Γυναι· πρὶν ἰδεῖν δ' ἔθεις μᾶντις
Τῶν μελλόντων ὅτι πράξει. Soph. Aj. ad finem.

^e Ἡ πολλὰ βροτοῖς | εἰς ἰδῶσι | Γυναι· πρὶν ἰδεῖν | δ' ἔθεις
μᾶντις | τῶν μελλόντων | ὅτι πράξει.

Hence, if the last Foot of a Verse, in the middle of a Sentence, begins as an Anapæst or Spondee, it's last Syllable must be long—*naturally*^f—or by *position*^g, &c.

If it begins as a Dactyl^h, the last Syllable must be in like manner short.

The Rule is dispensed with only at the end of a Sentence, where a *Tribrach*, *Cretic*, or *Trochee*, sometimes supply the place of an *Anapæst*, *Dactyl*, or *Spondee*; but in no other caseⁱ.

There is species of Anapæstic Verses, called *Aristophanic*^k which are Catalectic Tetrameters.

The Verse, by some called *Procelsmatic*^l, being composed of Feet isochronal to an Anapæst, and ending for the most part with that Foot, falls under the Title of Anapæstic.

^f Ὑπερχθαιρεῖς | καὶ σφας ἰσῶδων. Soph. A. 189.

^g Εἰς ἀρθμον ἐμοὶ | καὶ φιλοτητᾶ
Σπυδων ————— Æschyl. Prom. 191.

Position extends to the first Syllable of the *next* Verse; as in the preceding instance.

^h Σεμναὶ τε θεῶν παῖδες Ἐρινυῖες
Ἀδίκως θυήσκοντας ὀρατε.

ⁱ On the subject of the Anapæstic *Συναφεια*, see Dr. Bentley's *Phalaris*, page 132, where the objections of the Hon. Mr. Boyle are refuted, and the whole subject examined with the usual accuracy and acuteness of that great Critic.

^k Φαίροι μιν ἔγγυ' | οἶμαι γυναι | τὴν' εἶναι πα | σιν ὁμοίως.

^l Πρὸς ἐμὸν ο | μογιστο | ρα. Eur. Ph. 169.
Τὶς ὀρεῖ' | βαθυκόμα | τὰδ' ἐπίσ' | τὸ βροτῶν.
Perit abit avipedis animula leporis.

Τὰ Προκλινσματικά Μίτρα, ἢ ευρεθίη, δηλοῦσι καὶ
Ἀναπαίστικα ἔστι. Heph. Sch. p. 11.

ANAPÆSTIC SYSTEMS.

Δηλον ἔμοι γ' ὥς Φορβης χρεῖα
 Στίβον οὔ μιν τοῦδε πελάς πη.
 Ταυτην γὰρ εἶναι βίωσιν αὐτοῦ
 Λόγος ἐστὶ φύσιν, θηροβολῶντα
 Πτηνοῖς τοῖς συγγερον συγγερός·
 Οὐδὲ τιν' αὐτῷ
 Παιῶνα κακῶν ἐπινωμᾶν.

Soph.

Another System *without* the Base.

ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
 ὦ δεινότατον πάντων ὅς ἐγώ
 Προσεκυρσ' ἦδη. Τίς σ', ὦ τλήμων,
 Προσεβη μανία; τίς ὁ πηδῆσας
 Δαιμόνων μείζονα τῶν μηκίστων
 Πρὸς τῇ σὴ δυσδαίμονι μοιρᾷ;
 Φεῦ, Φεῦ, δυσ' αὖν· ἀλλ' ἔθ' εἰδὲν
 Δυναμαὶ σε, θελὼν πολλ' ἀνέρεσθαι,
 Πολλὰ τυθεσθαι, πολλὰ δ' ἀθρῆσαι·
 Τοῖαν φρικτὴν παρῆχες μοι.

Soph.

Systems of Paræmiaci.

Σίγαν οὐκ ἀπᾶς ἔχε σίγαν·
 Καὶ πάντα λόγου ταχὺ πειρῆς·
 Ἡμῖν δ' ἰθάκη πατρίς ἐστὶ.
 Πλεομεν δ' ἀμ' Ὀδυσσεὶ θεῷ.

Cratin.

Qui

Qui se volet esse potentem
 Animos domet ille feroces :
 Nec victa libidine colla
 Fœdis submittat habenis.
 Etenim licet Indica longe
 Tellus tua jura tremiscat,
 Et serviat ultima Thule,
 Tamen atras pellere curas
 Miserasque fugare querelas
 Non posse, potentia non est.

Boet. De Cons. Phil.

TETRAM. CAT.

Ω της μεγάλης σοφίας επιθυμησας ανθρωπε παρ' ἡμῶν,
 Ὡς ευδαιμων εν Αθηναίοις και τοις Ἑλλήσι γενησῃ,
 Ει μνημων εἰ και φροντισῆς, και το ταλαιπωρον ενεγειν
 Εν τῇ ψυχῇ, και μη καμνεῖς μηδ' ἔσας, μητε βαδιζων,
 Μητε ριγων αχθει λιαν, μητε γ' αριστα επιθυμεῖς.
 Οὐκ ἂν ἀπεχει και γυμνασιων, και των αλλων αουητων,
 Και βελτιστον τατο νομιζεις, ὑπερ εἰκος δεξιον ανδρα,
 Νικᾶν πρᾶττων και βουλευων και τῇ γλωττῇ πολεμιζων.

Aristoph.

S E C T IV.

DACTYLIC METRE.

A DACTYLIC Verse is composed solely of *Daetyls* and *Spondees*. In this species one Foot^p constitutes a Metre.

The Common *Heroic* is *Hexameter Acatalectic*, having a *Daetyl* in the *fifth* Metre, and a *Spondee* in the *sixth*.

Though an *Heroic* Verse is confined to a smaller number of admissible Feet than an *Iambic* or *Trochaic* Verse, several licences are allowed, which are not used in the latter.

The most considerable, are :

1. ^a The lengthening a short Final Syllable in certain cases.

2. The

^p Κατὰ Μουσικὴν μετρεῖται τὰ Δακτυλικά. Heph.
The Dactylic Hexameter,

Panditur interea domus omnipotentis Olympi,
becomes *Anapaestic Trimeter Catalectic* by taking away one Syllable,

Patet interea domus omnipotentis Olympi.

^a This is done not only at the place of the Cæsural Pause, but sometimes even on other final Syllables whose emphasis is increased by their beginning a Foot.

Τὸξ' ὠμοισιν ἔχων ἀμφηριφεῖα τε φαρτρην.

Il. a 45.

This licence is improper in Verses shorter than Hexameters.

Scholars have not yet determined the grounds of this licence. Mr. Tyrwhit and Bp. Cleaver are of opinion, That it is not merely

2. The Hiatus^r.

3. The Ionic Dialect also, which rarely occurs in the Iambics of the Greek Tragedians, affords, great variety in the construction of Epic Verses.

That irregular sort of Dactyls, which Hephæstion calls *Æolics*, admits in the first Metre any Foot of two Syllables: the rest must be all Dactyls, except when the Verse is Catalectic, and then the Catalectic part must be a part of a Dactyl.

A second sort of Dactyls, which the same Author terms *Logoædics*^r, require a *Trochaic Syzygy* at the end, all the other Feet being Dactyls.

merely the Pause upon the Syllable, that is sufficient to account for it—But that we are to conceive an additional quantity of time interposed to supply the absence of the actual length of Syllable, after the manner of a Rest in Music.

^r Or the Concurrence of two Vowels in contiguous Words without apparent Elision. In which case a final long Syllable or Diphthong is made short at pleasure. On the supposition that one of the component Vowels is cut off.

Αἰ κεν Τυδεὺς υἱοῦ ἀποσχητὶ λῖϋ ἱρήσ.

ῥ Καὶ τῖς ἔπ' | ἔσχατ' | αἰσὶν οἴχεις.

Flumina | constite | rint a | cuto.

This sort is more properly referred to the Title (*Ασυναρτητος*) in Part II.

DACTYLIC SYSTEMS.

HEXAMETERS.

Εὐθ' αὖ Τυδεΐδῃ Διομῆδεϊ Πάλλας Ἀθηνῆ
 Δῶκε μένος καὶ θάρσος, ἵν' ἐκδηλὸς μετὰ πᾶσιν
 Ἀργεῖοις γένοιτο, ἰδὲ κλέος ἐσθλὸν αἶροιο.
 Δαίε οἱ ἐκ κορυθὸς τε καὶ ἀσπίδος ἀκαμάτων πύρ,
 Ἄγερ' ὀπώριον εὐαλιγκίου, ὅς γε μάλιστ'
 Λαμπρὸν πᾶμφαινεσσι λελεμένος Πηλεῖοιο. Hom.

Εὐ δ' ἐπεσ', ὥς ὅτε κύμα θοῇ ἐν νηϊ πρῆσσι
 Λατρὸν ὑπᾶν νεφελῶν, ἀνεμοτρεφές· ἥ δέ τε πᾶσα
 Ἀχὴν ὑπεκρυφθῇ, ἀνεμοῖο δὲ δεινὸς αἰτῆς
 Ἰσὶν ἐμβρεμεται· τρομενσὶ δὲ τε φρενα ναύται
 Δειδιότες· τυτθὸν γὰρ ὑπ' ἐκ θανάτοιο φερόνται.
 Hom.

DACTYL. TRIM.

Αἱ Μῦσαι τοῦ ἔρωτα
 Δησασαὶ γέφανοισι,
 Τῷ Καλλεὶ παρέδωκαν.
 Καὶ νῦν ἡ Κυθέρεια
 Ζητεῖ, λυτρά φέρουσα,
 Λυσασθαι τοῦ ἔρωτα·
 Κἂν λυγὴ δὲ τις αὐτοῦ,
 Οὐκ ἐξείσι, μνηεῖ δέ.
 Δυλευεῖν διδιδάχται. Anacr.

HEXAM.

HEXAM. et TETRAM. alternate.

Albus ut obscuro deterget nubila cœlo
 Sæpe Notus, neque parturit imbres
 Perpetuos : sic tu sapiens finire memento
 Tristitiam vitæque labores
 Molli, Plance, mero : seu te fulgentia signis
 Castra tenent, seu densa tenebit
 Tiburis umbra tui. ————— Hor.

ELEGIAC.

Πεπνυτο, μὴδ' αἰσχροῖσιν ἐφ' ἐργασί μὴδ' ἀδικοῖσι
 Τιμᾶς μὴδ' ἀρετᾶς ἔλκειο, μὴδ' ἀφενός.
 Ταῦτα μὲν ὕτως ἴσθι· κακοῖσι δὲ μὴ προσομιλεῖ
 Ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχθρο.
 Καὶ τοῖσιν μετὰ πίνει καὶ ἐσθίει, καὶ μετὰ τοῖσιν
 Ἴζει, καὶ ἀνδανεύει τοῖς, ὡς μεγάλη δύναμις.
 Ἐσθλῶν μὲν γὰρ ἀπ' ἐσθλᾶ μαθησεαί· ἣν δὲ κακοῖσι
 Εὐμαιὸν χθῆς, ἀπολεῖς καὶ τὸν ἔοντα νοῦν.

Theogn.

S E C T.

S E C T. V.

CHORIAMBIC METRE.

THE construction of an ordinary Choriambic Verse is very simple. Each¹ Metre, except the last, is a *Choriambus*, and the last² an *Iambic*^{*} Syzygy entire or Catalectic.

The Iambic Syzygy is sometimes³ found at the beginning, and in long Verses, in other places; but this happens less frequently.

If

¹ Τετλογόμενος | καὶ μᾶς λυγρᾶς.

Lydia dic | per omnes.

² A pure Choriambic (according to Hephæstion) excludes every Foot but the proper one. He also says, that a Choriambus, or even a Dactyl is found sometimes in the last place; of which he gives examples, but does not recommend such a construction.

^{*} An Iambic Syzygy is here used for two *Iambic Feet* in succession; but a Spondee and Iambus (or third Epitrite) are often thus denoted.

³ Ἐρῶς ἄνι | καὶ τῆ μάχῃ.

Soph. A. 793.

Φρεῖνᾶς παρᾶσπᾶς ἐπὶ λῶεα.

804.

Ἔμοι ξύνει | ης δια παν | τὸς εὐφρων. Aj. 715.

Dr. Morell does not allow an Iambic Syzygy at all in a Choriambic Verse, except κατ' ἀντιπαθίαν, which opinion is directly contrary to that of Mr. Heath, who says that there is a sympathy between Iambic and Choriambic Metre.

If any other ²Foot of four ²Syllables is joined with a Choriambus, the Verse is then more properly called *Epi-choriambic*.

² The Ionics and Pæons only excepted.

Τερψις ἱπῆς | αἰ γῖνοιμαν.

Μ'ἔπ'οτ' αὐθῖς ἀλλ' αὖ μ' ὁ π' ἀγκοῖτας.

Ποικιλὸφρον' ἀθ' ἀν' αὖτ' Ἀφροδίτα.

Jam satis ter | ris nivis at | que diræ.

If a Pæon is joined with a Choriambus, the Verse has the appearance, and with some, the name of an *Epi-choriambic*, but is here referred to another Title.

^a In Trimeters, the irregular Feet according to Hephæstion, are usually found at the beginning, the remainder being a regular Choriambic.

A *Double Trochee* or *second Epitrite* are chiefly used.

CHORIAMBIC

CHORIAMBIC SYSTEMS.

D I M. C A T.

Οὐκ εἶπες, ὦ γυναῖκες,
 Πᾶσι κακοῖσιν ἴμας
 Φλώσιν ἑκάς' ὅτ' ἀνδρες.
 Δεῖνα γὰρ ἐργὰ θρασυῖ
 Λαμβανόμεσθ' ὑπ' αὐτῶν. Aristoph.

Videro si novelli
 Versus erit Poetæ :
 Lex tamen una Metri est.
 "Inachia puellæ,"
 "Seu bovis ille custos."
 Colon et hoc in usu
 Carminis est Horati.

TETRAM. CAT.

Jane pater, Jane tuens, Dive, biceps, biformis,
 O cate rerum fator, O principium Deorum,
 Stridula cui limina, cui cardinei tumultus,
 Cui referata mugiant aurea claustra Mundi.
 Septimius Afer.

Choriamb. Dim. with Epichoriambic—Tetram.
 Both Catalectic.

Lydia, dic, per omnes
 Te Deos oro, Sybarin cur properes amando
 Perdere; cur apricum
 Oderit campum, patiens pulveris atque Solis.
 Hor.

Sapphic

Sapphic System—consisting of Epichoriambic and
Adonic Verses.

Ποικιλοφρον' ἀθανατ' Ἀφροδίτα,
Παι Διοσ δολοπλοκε, λισσομαι σε,
Μη μ' αἵταισι, μηδ' ανιαῖσι δαμνα

Ποτνια θυμον—

—Ελθε μοι καὶ νυν, χαλεπᾶν δὲ λυσον

Εκ μεριμνᾶν, οσσα δὲ μοι τελεσσαι

Θυμός μινειρει, τελεσον, συ δ' αὐτα

Ἑμμαχος εἶσο.

S E C T. VI.

ANTISPASTIC METRE.

AN Antispastic Verse, in it's most usual and correct form^b, is constructed as follows :

In the *first* place, besides the proper foot, is admitted any foot of four Syllables, ending like an Antispastus in the two last Syllables; i. e. either $u - - u$, $--- u$, $uu - u$, $- u - u$.

In the *intermediate* places, only an *Antispastus*.

In the *last*, an Iambic Syzygy complete or catalectic, or an incomplete Antispastus.

There is scarce any limit to the varieties in this species. The following are the most usual.

1. In short Verses, the proper foot frequently vanishes, and the Verse consists of one of the above-mentioned^c feet and an Iambic Syzygy.

2. All

^b Κλυεῖν μαῖε | τε.

Φέρω πῆμα̃τα.

These Penthemimers are called *Dochmaic* Verses.

Θρώπῃ δεινὸ | τέρον πῆλει. Ant. 340.

Πόντῃ χεῖμα̃ | ρίῳ νότῳ.

These are called *Glyconian*.

Ηλθῆς ἐκ πῆ | ράτῳ γὰς ἔ | λῆφάντινᾶν.

This is called an *Asclepiadean*.

Κροῖδα̃ βᾶ̃ | -σίλῃος γε | -νὸς Αἰᾶν τὸν | ἄρις-ὄν ποδ̃̃ |
Αχιλλῆᾶ̃.

2. All the *Epitrites*^d, except the *second*, are occasionally substituted in the several places of the Verse, particularly the fourth Epitrite in the second.

3. If an *Antispastus* begins the Verse, and three^e Syllables remain, whatever those Syllables are, the Verse is Antispastic, because they may be considered as a portion of some of the admissible feet, or of some of them resolved.

4. In long^f Verses, an Iambic Syzygy sometimes occurs in the *second* place, and then the *third* place admits the same varieties as the *first*.

^e Κινῆσᾱσᾶ | χαλῖνω.

This Hephthemimer is called *Pherecratian*.

^d Κόλπῳ σ' ἰδέξ | ἀνθ' ἀγῶαι Χᾶ | -ρίτες Κροῦῶ.

This is *Alcmaic*.

^e Γέγωνῃτῃ | οὐ οπι. Pind.

^f Ἡρίσῃσᾶ | μὲν ἱτρίῳ | λεπτὸ μικροῦν | ἀπὸκλας.

ANTISPASTIC SYSTEMS.

DIM. ACAT. ET HYPERCAT.

Μη Φῦναι του ἀπάντα νι-
 -Κᾶ λογον' το δ' ἐπει Φανη,
 Βηναι κειθεν ὄθεν περ ἦκει,
 Πολυ δευτερον, ως ταχίσ-α.
 Ως ευτ' αν το νεον παρη,
 Κυφας αφροσυνας Φερων,
 Τις πλαγχθη πολυμοχθος εξω ;

Ο-γίς τε πλεονος μερως
 Χρηζει τε μετριω παρεις
 Ζωειν, σκαιουσιναν φυλασσω
 Εν εμοι καταδηλος ε-σ-αι.

Ακτις αελιν, το καλ-
 -Λισον ἐπταπυλω Φανεν
 Θηβα των προτερων Φαος,
 Εφανθης ποτ' ω χρυσεας

} Glyconian.

Αμερας βλεφαρον
 Διρκαιων ὑπερ
 Ρεεθρων μολυσσ-α —

} Dochmaic.

Ετλα και Δαναας νρανιον Φως
 Αλλαξαι δεμας εν χαλκοδετοις
 Αυλαιοι κρυπτομενα δ' εν
 Τυμβηρει θαλαμω κατεξευχθη.
 Ζευχθη δ' οξυχολως παεις ὁ Δρυαντος,
 Ηδωνων βασιλευς, κερτομοις
 Οργαις εκ Διονυσν,
 Πιτρωδει καταφρακτος εν δεσμω.

Soph.

S E C T.

S E C T. VII.

IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*^b Syzygy promiscuously with it's *proper Foot*.

Var. 1. The *second*ⁱ *Pæon* is sometimes found in the first place. And

Var. 2.

^b The Verse never ends with the proper Foot complete; but has either a Trochaic Syzygy, or the proper Foot *incomplete*.

Εἰ μὴ τὰδε | χειρὶ δέκταῖ. Soph.

Has cum gemi | na compede | dedicat ca | tenas.

Mart. L. 2. 29.

Πλωσιος τις | εἶν, το με | γα πτωμα φο | βεῖται.

Pansa optime | Divos cole | vis si bonus | esse.

These last are Tetrameter Brachyc. called *Sotadic Verses*.

ⁱ Τῖ δεῖ μὲ χῶ | ρεῦειν. Soph.

Δῖκᾱς ἄφῶ | -βῆτος ἔδε.

Πῶᾱς τέρεν | ἀνθὸς μᾶλᾱ | κὺν μαῖτιῦσαι.

Αἰι πυκι | ναις δροσοῖς.

Αἰι κατε | χῶν ἀνῆξῖ | μὲν ξῖφους. Ph. 343.

Var. 2. A Moloffus (- - -) in an *even* intermediate place, with a Trochaic Syzygy^k following.

Var. 3. The *second Pæon* is occasionally joined to a *second* or *third* Epitrite, so that the two Feet together are equal in time to two Ionic Feet. This is called an *Ανακλασις*^l, the defect in time of the preceding foot being in this case supplied by the redundant time of the subsequent. And

The Verse so disposed is called *Ανακλωμενος*.

Var. 4. Resolutions of the long^m Syllables are allowed in all possible varieties.

If the three remaining *Pæons*, or the second *Pæon* in any place but the first without an *Ανακλασις*: Or,

If

^k This restriction prevents the concurrence of too many long Syllables.

Καὶ κακῶς ᾶ | νῆϊλὲν τὸν | Σῶκράτην ὅ | κόσμῳ.

^l Mr. Heath has the following Note on Ver. 126. of *Æschyl. Prom. Vinc.* "Nunquam revera *Ανακλασις* locum habere posse, nisi in Versu Ionico *a minore*" in which he seems to have overlooked this passage of Hephæstion:—

Ἐποτι δὲ ἡ ἀλλὰξ, τὰς ἰωνικὰς τὰς τροχαϊκὰς παραλαμβάνουσιν, ἀντι μὲν τῶν ἰωνικῶν ἐστὶ ὅτι τὰς δευτέρας παιωνικὰς παραλαμβάνουσιν, ἀντι δὲ τῶν ἰστασημῶν τροχαϊκῶν, ἐστὶ ὅτι τὰς ἰπτασημῶν τροχαϊκὰς.

Page 37.

Δεδυκὲ μὲν | ᾠ σὺλᾶνᾶ | καὶ πλῆᾶ | δὲς μῆσαἰ δῆ.

^m Τινᾶ θεὸν τιν' | Ἥρῳᾶ.

The first foot is a *Double Trochee* resolved.

Τι γὰρ ἴσμεν ο | λωῖ, ἡ πεδᾶ- | σης γυροαμῆν | ὕλης;
Στοχασαί κατα | σίαυτοῖ, το βί- | ωτικοῖ νο | ησας.

If an Iambic^a Syzygy or third Epitrite—a Choriambus^o, or any of the discordant^e Feet of four Syllables be found in the same Verse with an Ionic Foot, the Verse is then termed *Ep-ionic*.

^a Quid o miser | te perdis a | more frustra.

^o The name *Ἀνακλωμένος* is given by *Morell* to the following Verse of *Euripides*, the reason of which is not obvious.

Τὺ σὺι μέγα | λᾶνὸρῖᾶν.

Eur. Ph. 192.

And can only be thus explained. The Choriambus λᾶνὸρῖᾶν, being in it's first Syllable longer by one time than the *Æon quartus* (which in the second place of an Epionic Verse would be the admissible substitute of the Ionic Foot) supplies the defect of time in the first Foot. But the true name for this Verse is *Profoliacus*.

^p Antispastus and the other Epitrites.

IONIC SYSTEMS.

TRIM. BRACHYC.

Πληρης μεν φαίνεται α σελαννα,
Αιδ' ὡς περὶ βωμον εσ-αθησαν. Sapph.

TETRAM. BRACHYC.

Εἰ καὶ βασιλεὺς πεφουκας, ὡς θνητος ακουσον.
Εαν χρυσοφορῆς, τῆτο τυχης εσιν επαριμα.
Εαν αλαζονῆς, τῆτ' ανοιας εσι φρυαγμα.
Εαν δὲ σωφρονῆς, τῆτο θειων δωρον υπαρχει.
Ἡ σωφροσυνη παρεςιν, εαν μετρηῆς σεαυτον.

Σωκρατην ὁ κοσμος πεποιηκεν σοφον ειναι,
Και κακως ανειλεν τον Σωκρατην ὁ κοσμος,
Εν τῇ φυλακῇ, κωνιον οτι πικρον τεθυηκε.
Κυνες οι κατα Θρακην Ευριπιδην ετραγον.
Του θειου Ομηρου λιμος κατεδαπανησεν.
Αγαθος, ευφυης, δικαιος, ευτυχης ὅς εαν η,
Τα φθονα λαβειν δεῖ μεριδα, μωμον εχειν δεῖ.

Sotad.

Tradunt homines, Secta quibus Pythagorea est,
Arcana secuti physicis remota causis, —
Voces numeri non similes habere summas;
Et nomina tradunt ita literis peracta,
Hæc ut numeris pluribus, illa sint minutis,
Quandoque subibunt dubiæ pericla pugnæ,
Major numerus quàm steterit, favere palmam;
Præfagia lethi, minimâ patere summâ;
Sic Patroclon olim Hectoreâ manu perisse,
Sic Hæctora tradunt cecidisse mox Achilli.

Terent. Maur.

S E C T.

S E C T. VIII.

IONIC METRE A MINORE.

AN Ionic Verse *a minore* is often entirely composed of it's proper feet^a. It admits however an *Iambic Syzygy*^r promiscuously, and begins sometimes with the *third Pæon*^s, followed by one of the Epitrites for an *Ανακλασις*^t.

A *Molossus* sometime occurs in the beginning^u of the Verse; and also in the odd places with an *Iambic Syzygy* preceding^x.

In

^a Ὀλῖσᾶς καὶ | πῶτέ μιν ὄξ | ἱ χάλκῳ | κίφᾶλαν.

Phryn.

Miserarum est | nec amor | dare ludum | neque vino.

^r Ομαῦλός ὦν | ὑπὲρ ὦ χρῦ | σεία.

Soph.

^s Στεφάνῳ ᾧ | ὠτὸν γλυκύν.

Pind. Olym. 5.

Χάλεπῳς ἔ | ῥῳς βαδίζοντ^r | ἐκῆλυσέ | συντρέχειν.

The *Ανακλασις* here is double.

^t In this Metre an *Ανακλασις* is indispensable, if a *Pæon tertius* begins the Verse. In Ionic a *major*, when a *second Pæon* begins, though an *Ανακλασις* is strictly regular, it is there less required, because a stress is naturally laid upon the *first* Syllable of the Verse, nearly adequate to the stress that would be laid upon the first long Syllable of the proper Foot.

^u Γάλλαι μῆ | τρὸς ὀρεῖης | Φιλῶθῦρσσι | δρομάδες.

^x To prevent the concurrence of too many long Syllables.

Ἐμὲ Φεύγῃ | σὶν ἀνδρεῖς ὦς | ὀρνίθεις | μάλαχοι.

E

In the intermediate places, a *second* or *third* *Pæon*^y is prefixed to a *second* *Epitrite*, and this construction is called *Ανακλασις*, as before.

Resolutions of the long Syllables are allowed in this, as in the other, *Ionic Metre*.

An *Epionic Verse a minore* is constituted by intermixing with the *Ionic Foot* a *Double Trochee*^z, *second Epitrite*^a, or *Pæon* without an *Ανακλασις*.

VERSUS PROSODIACUS.

When a *Choriambus* precedes or follows an *Ionic Foot* of *either* kind, the name *Epionic* is suppressed, and the *Verse* called *Prosodiacus*^b. And in general

This name is applied to a *Verse* consisting of an *alternate* mixture of *Choriambic* and *Ionic Feet*, or of their respective representatives.

N. B. The two species of *Ionic Feet* are not to be intermixed in the same *Verse*.

^x Πύθῳ μᾶν καὶ | κατέθουν ἔ | ρῶτα Φεύγων.

Εχέει μὲν Ἄν | δρομέδα κα | λᾶν ἄμοιβαῖαν. Sapph.

N. B. This latter *Verse* agrees with Hephæstion's *Canon* p. 47.

αβαβ. ααβα. βαββ.

^z Τεῖ κί κλησκῶ | τᾶσδ' ἱπῶνυ | μον.

^a Τᾶνδ' ἱτοῖμαν | ὁδὸν ἔκείτῃ.

^b Δεῖνον τί τό | μῆχανόεν.

Τεχνᾶς ὑπέρ | ἐλπίδ' ἐχῶν.

Soph. Ant.

Μεγαῖς Ἀρῆς | δεξιόσῃς | ρος.

Ὡραῖς πᾶλιν | ἐξάνυσῃς | χρεος.

IONIC

IONIC SYSTEMS.

D I M.

Δοκιμὸς δ' ὅστις ὑπόσας
Μεγάλῳ ρευματι Φωτῶν,
Εχυροῖς ἐρκέσιν εἰργεῖν
Ἀμαχὸν κυμα θαλάσσης.
Ἀπρὸς τοῖσ' ἄνδρ' ὁ Περσῶν
Στρατός, ἀλκιφρῶν τε λαός. Ἀνακλῶμ.

Δολομητὴν δ' ἀπάταν θέν
Τίς ἀνὴρ θνατός αλυξεί;
Τίς ὁ κραιπνῶ ποδὶ πηδῇ—
—Ματὸς εὐπέτεος ἀναΐστων;

Æschyl.

Ἐπιδόι δ' Ἀρτεμὶς ἄγνα
Στολὸν οἰκτιζομένα· μὴδ'
Ὑπ' ἀναγκᾶς
Γάμος εἰθόι Κυθερείος.
Στυγερὸν πέλει τοδ' ἀθλόν. Ἀνακλῶμ.
Κυπρίδος δ' ἔκ
Ἀμείλει γ' ἔσμος ὁδ' εὐφρῶν.
Δυναταὶ γὰρ
Διὸς ἀγχιεῖα σὺν Ἡρᾷ.
Τίεται δ' αἰολομητὴς
Θεὸς ἐργοῖς ἐπὶ σεμνοῖς.

Æschyl^c.

^c In Ionic Systems *a minore*, the *Συναφία* goes through the System, as in the Anapestic.
In short Trochaics also. See Æschyl. Eum. 520.

DIMETERS.

Diomedem modò magnum
 Dea fecit Dea belli
 Dominatrix Phrygas omnes
 Ut in armis superaret.
 Patulis agmina campis
 Jacuerunt data letho —

TETRAM. et DIM.

Eques ipso melior Bellerophonte, neque pugno
 Neque fegni pede victus, simul unctos Tiberinis
 Humeros lavit in undis :
 Catus idem per apertum fugientes agitato
 Grege cervos jaculari, et celer alto latitantem
 Fruticeto excipere aprum.

Hor. Lib. III. Ode 12^d;

^d See the Notes in Dr. Bentley's Edition.

NOTE.

As Mr. Heath's account of the Ionic Verse is different from the account here given, it may be proper to explain the reason of this difference. His rule is this:— "Versus Ionicus a minore purus, aut ex solis Ionicis constat, aut Syzygias etiam Trochaicas post pedem primum admittit."—"Ionicum etiam purum non raro claudit Syzygia Trochaica integra five catalecta."

To the admission of the Trochaic Syzygy, the following considerations are opposed on the authority of Hephæstion:—

Το δὲ ἀπ' ἡλιασσοῦς Ἰωνικόν, συντίθεται μὲν καὶ καθαρόν, συντίθεται δὲ καὶ ἐπιμίχτον πρὸς τὰς τροχαϊκὰς διποδίας ὅστις, ὡς τὴν πρὸ τῆς τροχαϊκῆς αἰετὶ γίνεσθαι συντάσσειν, τὸτ' ἐστὶ, τρίτην παλαιότητα.—

It appears from hence, that a Trochaic Syzygy has nothing to do with the first sort of Verse here described, and is only introduced when Pæon tertius begins and the Verse is *Ἀνακλωμένος*. This is further confirmed in a subsequent passage of Hephæstion, in which he gives this Canon for a pure Ionic Verse.

αβαβ. ααββ. ααββ.

ββαβ. ααββ. ααββ.

Καθαρὴ μὲν οὕτως τῇ Ἰωνικῇ, τούτο.—Which plainly shews Hephæstion's opinion to be, that an Iambic Syzygy [and not a Trochaic] is the legitimate companion of the Ionic Foot a minore.

S E C T IX.

PÆONIC METRE.

A PÆONIC Verse requires all the admissible Feet* to have the same Rhythm with it's proper foot, i. e. to consist of *five times*.

Pæon primus and *quartus* are mostly used, but not in the same Verse.

The construction of this Verse is most perfect, when each Metre ends with the several words of the verse, as was before remarked of *Anapestic Metre*.

To this head may be referred those Verses, which are called by some Authors *Bacchiac*^f and *Cretic*^g Verses, and of which Dr. Bentley takes notice in his Preliminary Dissertation on the Metres of Terence.

* Πότε χρῶνῶ | σέρεῶφρῶν. Soph. Aj.

Χαιρε δὴ | μέσῃ χρῶνι | ἃ μὲν ἃ | -κεῖς ὁμῶς.

Μᾶκάρῃσ' | σὸφῖᾱς | πόθιν' οὐν ἔς' | ἄωτῶν. Cratin.

N. B. The preceding alternate mixture of Pæon 4th. and Bacchius constitutes the most harmonious Pæonic Verse.

The first Pæon is chiefly intermixed with Cretics, being never found at the end of a Verse.

^f Πρὸς ἄλλαν | δ' ἑλαυνεῖ | θεὸς σῦμ | φῶραν τὰς | -δέ
κρεῖσσῶ.

Eur. Hel. 648.

^g Ἀγνοῇ | σεῖν μὲν ἢ | σ' ἐλπομαι. Ib.

Σοὶ μὲν εὐ | -ἱππὸς εὐ | -πῶλός ἐγ' | χεῖσπ' ἄλως.

Those Verses, in which Pæons of different sorts occur, are harsh and anomalous.

PÆONIC

PÆONIC SYSTEMS.

TETRAM. ACAT.

Ω μακαρί' Αυτομενες, ως σε μακαρίζομεν,
 Παιδας εΦυτευσας ότι χειροτεχνικωτάτης.
 Πρωτα μιν απασι Φιλον, ανδρα τε σοφωτάτον,
 Τον κιθαραοιδωτάτον, ω χαρις εΦισπετο.
 Τον δ' υποκριτην έτερον αργαλειον, ως σοφον.
 Ειτ' Αριφραδην, πολυ τι θυμοσοφικωτάτον.
 Ουτινα ποτ' ωμοσε, μαθοντα παρα μηδενος,
 Αλλ' υπο σοφης Φυσεως αυτοματον εκμαθειν.

Εισι τινες οι μ' ελεγον, ως καταδηλλαγην,
 Ηνικα Κλεων μ' υπεταρατ'εν επικειμενος,
 Και με κακισ-αις εκνισε' καθ' ό τ' απεδειρομην
 Οικτος, εγγελων μεγα κεκραγοτα με θωμενοι,
 Ουδεν αρ' εμυ μελουν' οσον δε μονον ειδεναι,
 Σκωμματιον ει ποτε τι θλιβομενος εκβαλλω.

Aristoph.

OF THE PAUSE.

BESIDES the division of the Verse into Metres and Feet, writers have taken notice of another division into two parts only, owing to the natural intermission of the voice in reading it. This is called the PAUSE, which necessarily ends with a word; and it's distance from the beginning is generally, though not invariably, determined by the length of the Verse.

Heroic Verses and Trimeter^b Iambics are esteemed most harmonious, when the Pause falls upon the *first Syllable of the third Foot*. In Iambic and Trochaic Tetrameters, it's place is *at the end of the second Metre*. These rules, which are far from being general, are more observed by the Romanⁱ than Greek Poets. In Anapæstic^k Verses, and Pæonic, no place is assigned to the Pause, because, since the Metres (if rightly constructed) end with a word, the effect of a Pause will be produced at the end of each Metre. The same may be observed of Ionic a minore.

^b In the Trimeters of Æschylus in page viii. each Verse, except the last, has the Pause in the proper place.

ⁱ Of the first twenty Verses of the Æneid, sixteen are thus constructed — of the Iliad only seven.

^k In determining the Pause of an Anapæstic Verse, I have been used to consider it as a Dactylic *Acephalous*, which leads to the same conclusion as above.

C H A P. II.

S E C T. I.

WHEN the Student has committed to memory the rules of the nine principal Metres contained in the preceding Chapter, he must next inform himself in their various Compositions and Modifications.

Of these the first that we shall remark is the insertion of a *long Syllable* between the parts of a Verse^a consisting of similar Metres.

Secondly—

I N S T A N C E S.

^a First—The common *Pentameter*—which has also a long syllable at the end, and which cannot be called a Pentameter, unless we consider the two long Syllables as constituting one Metre.

From the common Pentameter, some writers derive that sort of verse which is found in the first Ode of Horace, by omitting the last syllable. *Terentian* rejects this method, as vague and indeterminate; the *latter* requiring invariably a Spondee followed by a Dactyl in the first portion, and the Pentameter being subject to no such restriction.

Secondly—Portions of *Trochaic* Verses divided by an intermediate long Syllable.

—O co | lonia | quae cup | is | ponte | ludere | longo.

TROCH. HEPHTH. + TROCH. HEMIOL.

F

Catull.

Thirdly—

Secondly—In some species^b, the portions of an admissible Foot of four Syllables are separated by the intermediate Metres.

Thirdly—Portions of *Iambic Verses* divided in the same manner.

Super alt | -a vec | -tus A | tys | celeri | rate ma | ria.

This Verse of Catullus is called *Galliambus*, and the Ode varies according to the following type:

Iamb.	Iamb.	Iamb.	Syll.	Iamb.	Iamb.	Iamb.
Anap.	Trib.			Anap.	Trib.	
Spond.				Spond.		

^b Thus a peculiar species of *Choriambic Verse* is formed by *interposing* the proper feet between the parts of an *Epitrite* or *Iambic Syzygy*.

Οἶνοῦ | δ' ἐξέπιον | καὶ δον.

Alc.

Ἀνδρῆς | γὰρ πολλῶς | πῦργος Ἀρῆ | ἴος.

Audi | vi veterem | virum

Mecæ | nas atavis | edite re | gibus.

Tu ne | quæsieris | scire nefas | quem mihi quem | tibi.

In referring these Verses to the *Choriambic* species, I comply with the sentiments of Terentian and the old Grammarians. *Hephaestion* would have them called *Antisphaistic*.

S E C T. II.

IN the examples adduced in the last Section, each portion is of the *same* species; but it happens not unfrequently, that two species, totally *dissimilar*, are united in the same Verse, which is then denominated ΑΣΤΝΑΡΤΗΤΟΣ^c.

The

^c Though Mr. Heath extends this name to Verses whose parts are homogeneous, the Etymology of the word induces me to confine it to the examples of this Section.

I N S T A N C E S.

N. B. The mark + is used to connect the names of the dissimilar portions.

1. DACTYL. TETRAM. + TROCH. HEMIOL.

Τοιος γαρ Φιλοτητος ερως υπο | καρδην ελυσθεις. Arch.

Solvitur acris hyems grata vice | veris et Favoni.

2. IAMBIC PENTH. + TROCH. HEMIOL.

Χαιροισα νυμφη | χαιρετω δ' ο γαμβρος. Sapph.

Trahuntque siccas | machinæ carinas.

3. DACTYL. DIM. + TROCH. MONOM. Or *Logœdic* Verse.

Νηϊ Φορημεθα | συν μελαινη. Alc.

Flumina confite | -rint acuto.

4. DACTYLIC COMMA prefixed to an IAMBIC DIM. which is called *Elegiambus*.

Αλλα μ' ο λυσιμελης | ω 'ταιρε δαμναται ποθος. Arch.

Scribere versiculos | amore percussum gravi.

F 2

5. IAMB.

The *adiaphoric* Syllable is sometimes found in Verses of this sort, at the end of the first member, particularly in the *Elegiambus*^d, and in the *first*^e instance of this Section.

5. IAMB. DIM } prefixed to a DACTYLIC COMMA.
Or IAMB. PENTH. } The converse of the former, and
called *Iambelegus*.

Nivesque deducunt Jovem | nunc mare nunc sylvæ.

Κλειττῶσι μυθῶς | οἱ μεγάλοι βασιλεῖς.

6. DACTYLIC COMMA + IAMB. HEMIOL.

Στηριζῇ ποτε ταῖ' | ἀγωνίῳ σχολᾷ. Aj. 195.

7. IAMB. PENTH. + DACTYL. DIM.

Τὸ μὲν γὰρ εὐθεὺς | κύμα κυλινδεται. Alc.

Vides ut alta | stet nive candidum.

8. When the parts thus united are an *Iambic* and *Trochaic* Syzygy, the verse is called *Periodic* or *Circulating*, the quantity being the same, if it be scanned from the end.

Πῖθ' ἔλῃ | σᾶς φρονήσας

Θῦμ' ἔλῃ | ποῖός ἦδ' ἤ.

^d See verse 10. of Epod. xi. Hor.

Arguit et laterē | petitus imo spiritus.

^e Καὶ βησσας ὀρεῶν δυσπαιπαλὺς | οἶος ἦν ἐφ' ἡβῆς.

Mr. Heath however is of opinion that this licence is inadmissible.

S E C T. III.

WHEN a Verse is so irregular, as to contain in it some glaring violation of the preceding institutes, the last resource of the Student is to call it Πολυσχηματιστος, or *Anomalous*.

To this title may be referred,

1. A Verse, otherwise Iambic, having a Spondee in the second or fourth place.

2. An Iambus in a Trochaic, &c.

3. Scazon^f.

Most of the verses of Terence are *Anomalous* of the Iambic and Trochaic kind.

^f Fit Scazon, si Spondeo prior exit Iambus.

Αχῶσαθ' Ἴππ | ὠνάκτορ ᾖ | γὰρ ἄλλ' ἦκῶ.

S Y S T E M.

Nec fonte labra prolui caballino,
Nec in bicipiti somniasse Parnasso
Memini, ut repente sic Poeta prodirem.
Heliconidasque, pallidamque Pirenen
Illis remitto, quorum imagines lambunt
Hederæ sequaces. Ipse semipaganus
Ad sacra Vatum carmen affero nostrum.

Perfius.

S E C T.

S E C T. IV.

LET us now by a familiar process illustrate what has been already advanced and apply it to the second *Olympic Ode* of Pindar.

Verf. 1. *Ἀναξίφορμιγες ὕμνοι.*

I observe the second place, and find there an *Iambus*. The same in the first—but I am prevented from calling it an Iambic Verse by the *Trochee* in the third. At the same time I perceive it cannot be either Anapæstic or Dactylic. I next try the *double Feet*, and proceed through the nine species without success. I then consider whether it may not be of the *compound* species, and finding it composed of an Iambic and Trochaic Syzygy, I lastly pronounce it a *Versus Periodicus* or *Circulating Dimeter*.

Ver. 2. *Τῖν' ὄρν, τῖ | ν' Ἡρῶν.*

Each species fails, till I come to the Ionic a majore, then counting the Metres, I discover it to be Ionic Dimeter Catalectic. The first long Syllable of the double Trochee being resolved.

Ver. 3. *Τῖν' δ' ἀνδρᾶ | κίλαδ' ὄσσ' | μεν.*

This is found to be Pæon. Dim. Hyper. Repeating the process, I annex to the remaining Verses of the Strophe the following names.

Ver. 4.

Ver. 4. Ἦτοῖ Πισᾶ | μὲν Δῖος.
Epi-Choriamb. Dim. Cataleſt

5. Ὀλῦμ | πῖᾶδᾶ | δ' εἰς ᾶ—
Iamb. Dim. Brachyc.

6. —σέν Ἠρᾶκλῆ | ης.
Antisp. Mon. Hyper.

7. Ἀκρῶθῖνα | πῶλεμῦ.
Ep-Ion. a min. Dim. Cat.

8. Θῆρῶνᾶ δ᾿ε | τέτρᾶῶριᾶς.
Profod. Dim. Acat.

9. Ἐνέκᾶ νῖ | καΦῶρῶ.
Pæon. Dim. Acat.

10. Γῆγῶνῆτέ | ὄν ὄπι.
Antisp. Dim. Brachyc.

11. Δῖκαῖον ξῆ | νον.
Antisp. Mon. Hyper.

12. Ἐρεῖσμ' Ἀκρᾶ | γαντος.
Antisp. Dim. Brachyc.

13. Ἐυῶ | νῦμῶν | τέ πᾶτέ | ρων.
Iamb. Dim. Cat.

14. Ἀῶτον ὄρ | θῶπῶλιν.
Iamb. Dim. Brachyc.

S E C T. V.

Remarks on the foregoing.

ABBREVIATIONS.

M. Mon.—D. Dim.—T. Trim.—C. Cat.—B. Brachyc.—H. Hyperc.

IN the Odes of Pindar and those of the Greek Tragedians, the Poet does not always use the same identical Feet in the corresponding Verses of the Strophe and Antistrophe; but is content if the Metres agree so far as to consist of Feet *Equivalent*^s or in cases of resolution, *Isochronal*.

Thus in Ver. 4.

Ἦτοι Πισᾶ | μὲν Διῶς.

The *fourth* Epitrite is found in the Strophe; and the *third* Epitrite in the corresponding Verse of the Antistrophe.

Ὀφθαλμὸς αἰ | ὦντ' ἐφῖ.

In Ver. 8. The first foot of the Iambic Syzygy is a Tribach—in the Strophe; and a pure Iambus—in the Antistrophe.

Ἄλλ' ὦ Κρόνι | εἰ παῖ Πῆας.

† This is most frequently done in Antispastic Verses.

S E C T VI.

SOPH. OED. TYR. VERS. 151.

ALLOWING Mr. Heath's improved arrangement as far as the Verse "Ελθετε και νυν," inclusive, the Monostrophics may be scanned thus:

S T R O P H E.

Ω Διος ἀδυνεπης Φατι, τις ποτε τας πολυχρυσν
Dactyl. Hex.

Πυθωνος αγλαας εβας Iamb. D.

Θηβας; εκτεταμαι φοβεραν Φρενα, δειματι παλλων,

Dactyl. Hex.

Ιη | ιε Δα | λιε Παι | αυ Anap. D. C.

Αμφι σοι αζομενος' τι μοι η νεον Dactyl. Tetr.

Η περιτελλομεναις ωραις παλιν, Dactyl. Tetr.

Εξανυσεις χρεος, Dactyl. Dim.

Ειπε μοι, ω χρυσεας τεκνον ελπιδος, Dactyl. Tetr.

Αμβροτε Φαμα. Dactyl. Dim.

A N T I S T R O P H E.

Πρωτα σε κεκλομενος θυγατερ Διος, αμβροτ' Αθανά,

Γαιαοχον τ' αδελφειαν

Αρτεμιν, α' κυκλοεντ' αγορας θρονου ευκλεια θασσει.

Και Φοι | βον ικα | βολον. ιω | ιω,

Τρισσοι αλεξιμοροι προφανητε μοι,

Ειποτε και προτερας ατας υπερ

Ορνυμενας πολει,

Ηνυσατ' εκτοπιαν φλογα πηματος,

Ελθετε και νυν.

G

MONO-

MONOSTROPHICA.

	Ω ποποι αναριθ -μα φερω ψηματα	Anap. D.
	Νοσῆι δε μοι προπας σολος.	Iamb. D.
	Ουδ' ἐνι φροντιδος εἴχος,	Dactyl. T.
	᾽Ω τις αλιζεται· ὅτε γὰρ	Dact. T.
	Ἐκγονα κλυτας χθονος	Troch. Hepth.
	Αυζεται, ὅτε τοκοισιν	Dact. T.
182.	} Ἰησιον κάματων ἀνεχυσί γυναικες·	Dactyl. Pent.
183.		
	Ἄλλον δ' ἀν ἀλλῳ προσιδοίς	Chor. D.
	Ἄπερ εὐπτερον ορνυν,	Anap. Penthem.
	Κρεῖσσον ἀμειμακτεν πυρος ορμενου	Dactyl. Tetr.
	Ἀκταν προς ἐσπεριν θεν,	Iamb. D.
	᾽Ὡν πολίς ἀναριθμος ολλυται.	Troch. D. H.
	Νηλεα δε γενεθλα	Anap. Mon. H.
	Προς πεδῳ θανατηφορῳ	Troch. D. C.
	Κεῖται ανοικτως·	Dact. D.
	Εὐ δ' ἀλοχοι πολίαι τ' ἐπὶ μακτερες	Dact. Tetr.
	Ἀκταν παρα βωμιον	Ion. D. C.
	Ἀλλοθεν ἀλλαι λυγρων πονων	Pros. D. H.
	Ἰκτηρες ἐπισυναχυσί,	Anap. D. C.
	Παιων δε λαμπει	Iamb. Penthem.
	Στονοεσσα τε γηρὺς ὀμαυλος·	Parcem.
	᾽Ὡν ὑπερ, ὦ χρυσια θυγατερ Διος,	Anap. Dim.
	Εὐωπα, πεμψον αλκαν·	Iamb. Hepth.
	Ἀρεα τε του μακτερου	Pæon. D.
	᾽Ὅς νυν ἀχαλκος ἀσπίδων	Iamb. D.
	Φλεγει με περιβοητος ἀντιαζων,	Iamb. T. C.
	Παλίσσυτον δραμημα νωτισαι	Iamb. T. B.
	Πατρας ἐπυρον· εἰτ' ἐς μέγαν	Antisp. D. H.
	Θαλαμον Ἀμφιτρίτας,	Troch. D. B.
	Εἰτ' ἐς τον ἀποξενον ορμου	Anap. Hepth.
	Θρηϊκίον κλυδωνα·	Chor. D. C.

Τελεῖ γὰρ εἰ τι νύξ αἴφῃ,	Iamb. D.
Τὸτ' ἐπ' ἡμᾶρ ἐρχεται.	Troch. Hepth.
Τοῖ, ὦ πυρφόρων ἀστραπαῶν	Antisp. D.
Κρατὴ νεμῶν, ὦ Ζεῦ πατέρ,	Iamb. D.
Τπο σὺ φθίσον κεραυνῷ.	Iamb. Hepth.
Λυκί' ἀναξ, τὰ σα χρυσοφόρων	Ion. a min. T. B.
Ἀπ' ἀγκυλῶν βέλεια θελοίμ' ἄν	Iamb. D. H.
Ἀδάμας' ἐνδατῆσθαι,	Ion. a min. D. C.
Ἀρωγὰ προγαθίντα,	Iamb. Hepth.
Τας τε πυρφόρας Ἀρτεμίδος	Ion. D. H.
Αἰγλάας, ξυν αἰς Λυκεῖ ὄρεα	Iamb. D.
Διαισσεῖ τον χρυσομίτραν	Epich. D.
Τε κικλησκῶ, τὰσδ' ἐπώνυμον	Epion. a min. D. H.
Γᾶς οἰνοπα Βακχόν Εὐιον,	Ion. D. H.
Μαιναδῶν μονογῶλον,	Troch. Hepth.
Πελασθῆναι φλεγόντ'	Antisp. Hemib.
Ἀγλαῶπι πτεῦκα	Troch. D. B.
Ἐπὶ του ἀτίμου * ἐν θεοῖς θεῶν.	Iamb. T. B.

* Al. ἀποτίμῃ.

SOPH. OED. TYR. VER. 471.

STROPHE & ANTISTROPHE 1.

ΤΙς οὐτὶν' αἱ Θεσπιεραὶ	Chor. D. H.
Δελφίς εἶπε πέτρα	Troch. Hemih.
Ἀρρητ' ἀρρητων	Dacl. D. H.
Τέλειαντα φοινιάσι χερσίν;	Iamb. D. H.
Ὡρα νιν αἰελλοποδῶν ἱππῶν	Prof. T. B.
Σθυναρωτὲ ρον Φυγὰ ποδα νῶμαν.	Pæon. T. Acar.
Εὐοπλος γὰρ ἐπ' αὐτὸν ἐπενθρῶσκει	Anap. D.
Πυρὶ καὶ στροπαίσι Διὸς γενεταί.	Anap. D.
Δεῖναι δ' αἶμα ἐπονταί	Anap. Mon. Hyp.
Κῆρες ἀναπλακῆτοί.	Anap. Mon. Hyp.

STROPHE & ANTISTROPHE 2.

Δεῖνα μὲν ἢν δεῖνα ταρασσέι	Paræm.
Σοφὸς οἰωνοθεταί.	Anap. Mon. H.
Οὐτε δοκῶντ', ἢτ' ἀποφασκόν.	Paræm.
Θ' ὅτι λέξω δ' ἀπορώ.	Anap. Mon. H.
Πετομαι δ' ἐλπίσιν, ἢτ' ἐν-	Anap. D. B.
Θαδ' ὀρών, ἢτ' ὀπίσω.	Anap. Mon. H.
Τι γὰρ ἡ Λαβδακιδαίς	Anap. Mon. H.
Ἡ τῷ Πολυβῆ νεῖκος ἐκεί-	Anap. D. C.
Τ', ἢτε παροῖθεν ποτ' ἐγώ,	Anap. D. B.
Οὐτε ταυνὺ πῶ ἐμάθον	Anap. D. B.
Τι, πρὸς ὅτε δὴ βασάνῳ,	Anap. D. B.
Ἐπὶ ταῦ ἐπιδάμου	Anap. Mon. H.
Φατὶν εἰμ' Οἰδιπόδα,	Anap. Mon. H.
Λαβδακιδαίς ἐπικῆρος	Anap. D. B.
Ἀθλῶν θανάτων.	Antisp. D. B.

SOPH.

SOPH. ELECTRA. VERS. 120.

STROPHE & ANTISTROPHE 1.

Ω παῖ, παῖ, δυσανοτάτας	Daetyl. Hephth.
Ἡλεκτρα μάτρος, τιν' αἶε	Daetyl. Hephth.
Τακεις ὡδ' ἀκορεῖσ' οἰμῶγαν,	Antisp. T. B.
Του παλαί ἐκ δολιγῆς ἀθιωτάτας	Daetyl. Tetram.
Μάτρος αἰλουτ' ἀπαταῖς Ἀγαμέμνονα,	Daetyl. Tetr.
Κακὰ τε χεῖρι προδοτοῦ;	Iamb. Hephth.
Ὡς ὁ ταδί πορῶν	Anap. Bas.
Ολοῖτ', εἰ μοι θεμῖς ταδ' αὐθῶν.	Antisp. D. H.

STROPHE & ANTISTROPHE 2.

Ω γενέθλα γενναίων πατέρων,	Anap. D.
Ἡκετ' ἐμῶν καμακτῶν παραμυθίων.	Anap. D.
Οἶδα τε καὶ ξυνιῆμαι ταδ', ὅτι με	Anap. D.
Φυγγάνει, ὅδε θελω προλιπεῖν τοῦτε,	Anap. D.
Μη ἢ του ἱμον ῥοναχεῖν πατέρ' ἀθλίων,	Anap. D.
Ἄλλ', ὦ πάντοι—	Base.
-Ἄς φιλοτήτος ἀμειβομέναι χάριν,	Anap. D.
Ἐἴτε μ' ὡδ' ἀλυσιν·	Iamb. D. C.
Αἰ, αἰ, ἱκνύμαι.	Iamb. Mon. H.

* These are almost Systematic.

Explication

*Explication of some of the Terms expressing the
Forms (Εἶδη) of Greek Odes.*

AN Ode consisting of any number of dissimilar Verses intermixed, *not* succeeded by an equal number of others corresponding, has the Title *Monostrophica* prefixed to it.

An Ode consisting of one or more separate Collections of dissimilar Verses succeeded by others^b that contain an equal number of Verses corresponding, has the Title *Antistrophica*; and the Ode is said to be constructed *Κατὰ Σχῆσιν*.

If another single Collection is added to these, it is called *Epodos*; and the Ode denominated Proodic, Mesodic, or Epodic, according to the Position of the Epodos.

The Title *Περίκομματα* implies a Recurrency of another Collection besides that *Κατὰ Σχῆσιν*. This is distinguished from the other to which it is subjoined, by the name *Συστήμα* or *Συστήμα ἐξ ομοίων*, and consists of Verses of the same species throughout.

In some of the Old Editions, the Titles *ΑΝΑΠΑΙΣΤΟΙ* and *ΣΥΣΤΗΜΑ* are improperly prefixed, where

^b The corresponding Collections are called *Strophe* and *Antistrophe*. The origin of which names is thus explained by Triclinius: *Ἰστοῖ δι' ὅτι τῆς μὲν Στροφῆς κινήματα οἱ χορεύται πρὸς τὰ δεξιά καὶ τῆς δι' Ἀντιστροφῆς πρὸς τὰ ἀριστερά· τῆς δὲ ἐπώδου, ἰσχυμένοι πόνον. Ἐδὼν δὲ (ὡς φασιν) ἡ μὲν Στροφή τῆς τε βραχὺς ἐκ τῶν ἑρῶν πρὸς τὰ Δυτικά μέρη κινήσιν· ἡ δὲ Ἀντιστροφή τῆς τῶν Πλαγῶν, ὡς ἀπὸ Δυσμῶν πρὸς Ἑρῶν κινήσιν· ἡ δὲ Ἐπώδος τῆς τῆς Γῆς γαστρί, ἰσχυμένων τῶν χορευτῶν, ἀδομένη.*

where a *part* only of the Collection is Systematic; and in some places we find the Title **ΑΝΑΠΑΙΣΤΟΙ**, where the Verses are not Anapæstic.

[We may here observe, that in a *Latin* System of Anapæsts, the Verses are commonly all Acatalectic Dimeters, *without* a Paræmiacus See instances in *Seneca*.]

In conclusion, let me recommend it to the Student to exercise himself in correcting the errors which occur in Triclinius, and the old Editions of the Greek Tragedians.—Many Verses which appear incapable of being reduced to rule, by transferring a Word or Syllable to or from the next line, become¹ correct and regular. We are indebted

¹ The following Strophe and Antistrophe in Sophocles' Philoctetes are proposed as an Exercise. In JOHNSON they stand thus: Vers. 1123 and 1144.

STROPHE.

Σὺ τοι, σὺ τοι κατηξίω-
-σας, ὦ βαρυπότμη·
Οὐκ ἀλλοθὲν ἔχη τύχη
Τὰδ' ἀπο μείζονος·
Εὐτε γι παρὸν φρονησῇ
Τὴ λῶτος δαιμόνος,
Ἐλθ το κακίον ἰλίιν.

ANTISTROPHE.

Πότμος σὲ δαιμόνων ταδὲ,
Οὐδὲ σὲ γι δολὸς ἐσχ' ὑπὸ
Χεῖρος ἡμᾶς· συγχεῖν
Ἐχὲ δυσπότμον
Ἀρὰν ἀρὰν ἐπ' ἀλλοῖς·
Καὶ γὰρ ἔμοι τότο μίλει
Μὴ φιλοτητ' ἀπώσῃ.

Take also 17 Verses in the **ŒDIPUS COLONEUS**, [to which the title of Anapæsts is prefixed] and examine in what parts they are not Systematic—

In Johnson, Vers. 241.

ὦ ξῖνοι αἰδοφρονεῖς, ἀλλ' ἐπι—
to Vers. 257.

—Θεοῖς ἀγοὶ γ', ἐκφυγεῖν δύναίτο.

indebted to Mr. HEATH for many of these amendments, and if Dr. Parr, Professor Porson, or Dr. Charles Burney, amidst their important engagements, should find leisure to investigate the remaining desiderata, the literary world would have to acknowledge a valuable addition to the obligations they have already conferred.

METRES OF HORACE.

THE Metres of Horace may be conveniently referred to nineteen Heads. *Ten* are found in Book the First. *One* in each of the following Books—And *Six* in the Book of Epodes.

BOOK THE FIRST.

ODE 1. 2. 3. 4. 5. 6. 7. 8. 9. 11.

Of these ten some only differ in the Law of Recurrency, that is, in the form and construction of the Strophe or Stanza—the same Verses as those of a preceding Ode being found in a different place. Thus *MECÆNAS ATAVIS &c.* is the same as the second Verse in the Couplet of Ode the third—And this occurs again in the fifth and sixth. *SIC TE DIVA POTENS CYPRI* occurs again in the fourth Verse in the Stanza of Ode V.

O D E I.

Mēcæ | nās ātāvīs | ēdītē rē | gībūs.

A species of the interposed Choriambic—two Choriambi being inserted between the parts of an Iambic Syzygy. The collection is called the Asclepiad System.

H

ODE

O D E II.

SAPPH.

Jām sātīs tēr- | rīs nīvīs āt | -quē dīræ
 Grandinis mi | fit pater et | ru-bente
 Dexterā sa | -cras jacula | -tus arces
 Terruit urbem.

The three first are Epichoriambic, having the second Epitrite in primā fede, a Choriambus in mediā—And ending with an Iambic Syzygy Catalectic.—Every fourth an Adonic verse.

O D E III.

Sīc tē | Dīvā-pōtēns | Cypri
 Sīc frā | -trēs Hēlēnæ | lūcidā fi | dērā

The first has *one* Choriambus only—the second *two* interposed.

O D E IV.

Sōlvītūr | ācrīs hy | ěms grā | tā vīcē || vērīs | ēt Fă | vōni
 Trāhūnt | quē sīc- | cās || mächī | nē cā | rīnas.

1. Dačtyl. Tetram. + Trochaic Hemihol.
2. Iambic Penthemim. + Trochaic Hemihol.

O D E V.

Quīs mūl | tā grācīlīs | te pūēr in | rō sā } Ode 1.
 Perfū- | sus liquidis | urget odo | ribus. }

Grātō | Pyrrhă sūb | āntrō D. T. ACAT.
 Cūi flā | vām rēligās | cōmam. Ode 3.

O D E

O D E VI.

Scribe | ris Vario | fortis et hos | tium
 Victor | Mæonii | carminis a | -lite
 Quam rem|cunque ferox|navibus aut|equis } Ode 1.
 Miles | te duce gefs | erit. Ode 3.

O D E VII.

Laudabunt alii claram Rhodon aut Mitylenen
 Aut Ephe- | sum bima- | risve Co- | rinthi
 1. Daçtyl. Hexam. Acat.
 2. Daçtyl. Tetram. Acat.

O D E VIII.

Lydiã dîc | pěr ômnēs
 Tē Dēōs ô | rō Sybărîn | cūr pröpěrēs | âmândo
 1. Choriamb. Dim. Cat.
 2. Epichoriamb. Tetram. Cat.

This Epi-choriambic begins with the second
 Epitrite, as well as Ode 2, but has one Choriambus
 more

O D E IX.

ALC.

Vîdēs | üt âl | tã || stet nive | candidum
 Sorac | te nec | jam || sustine- | vant onus
 Sylvæ | lâbō | rântēs | gělū | que
 Flumina | confite || -rînt â | cuto.

1. Iamb. Penth. + Daçtyl. Dim.
2. The same.
3. Iamb. Dim. Hyperc.
4. Daçtyl. Dim. + Troch Monom.

O D E XI.

Tū nē | quæsiērīs | scīrē nēfās | quēm mīhī
quēm | tībī

Chor. Tetram. Acat.

Being another species of the interposed Choriambic, having
one Choriambus more than the Asclepiad.

These Ten being considered as archetypes, the
other twenty-eight Odes of Book the First may be
thus referred to them.

To ODE I.

- | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 2. | 10. | 12. | 20. | 22. | 25. | 30. | 32. | 38. |
| 3. | 13. | 19. | 36. | | | | | |
| 4. | | | | | | | | |
| 5. | 14. | 21. | 23. | | | | | |
| 6. | 15. | 24. | 33. | | | | | |
| 7. | 28. | | | | | | | |
| 8. | | | | | | | | |
| 9. | 16. | 17. | 26. | 27. | 29. | 31. | 34. | 35. |
| 11. | 18. | | | | | | | |

BOOK THE SECOND.

O D E XVIII.

Nōn ẽ | bŭr nẽ | que aũ rẽ | um
Měā | rěnī | dėt ĩn | dōmō | lăcū | nar.

1. Troch. Dim. Cat.
2. Iamb. Trim. Cat.

BOOK THE THIRD.

O D E XII.

Misērārum ẽst | nēc ămōrī | dăřě lŭdŭm | nēcŭe
dŭlcī
Mala vīno | lavere aut ex | -animari | metuentis
Pătrŭæ vēr | -běřă līngŭæ.

- The two first—Ionic Tetram. Acat.
The third—Ionic Dim. Acat.

BOOK THE FOURTH.

O D E VII.

Diffugere nives redeunt jam gramina campis
Arbori- | busque co | -mæ.

1. Daçt. Hexam. Acat.
2. Daçt. Penthem.

BOOK

BOOK OF EPODES.

[The first Ten are Iambics—The twelfth Dactylic as Ode 7 of Book 1. The xiv and xv Dactylic and Iambic alternate—The xvi Dactylic and Pure Iambic alternate—The xvii and xviii Iambic.]

E P O D. I.

ˉIbīs | Lībūr | nīs īn | tēr āl- | tā nā | vīūm
 ˘Amī | cē prō | pūgnā | cūlā

1. Iamb. Trim.
2. Iamb. Dim.

E P O D E XI.

Petti nihil me sicut antea juvat
 Scribēre | vēsīcū | lōs || āmō | rē per | -cūlsūm | gravi

1. Iamb. Trim.
2. Dactyl. Penth. + Iamb. Dim.

E P O D E XIII.

Horrīda tempestas cælum contraxit et imbres
 Nivēs | quē dē | dūcūnt | Jōvēm || nunc mare | nunc
 filu | æ.

1. Hexam.
2. Iamb. Dim. + Dactyl. Penthem.

E P O D. *ek*

E P O D. XIV.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus.

1. Dactyl. Hexam.
2. Iamb. Dim.

E P O D. XVI.

Altera jam teritur bellis civilibus ætas
Sūs | et ip | sā Rō | mā vī | rībūs | rūit.

1. Dactyl. Hexam.
2. Iamb. Trim. —without Spondees.

E P O D. XVII.

Jam jam efficaci do manus scientiæ
Iamb. Trim. with Spondees.

E P O D. XVIII.

Quid obsecratis auribus fundis preces
Iamb. Trim. with Spondees.



